

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

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(2)

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THE ETUDE.

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this paragraph subscribers will understand that
their subscription to this publication expires with
that issue, and, unless it is promptly renewed, will
be discontinued.

PRIZE SONG.

THE ETUDE will award a prize of a gold medal
for the best setting to the following words. The
text to be used as it stands, or in part, at the dis-
cretion of the composer. The composition to be
written for one voice, with piano accompaniment.
The competition is open only to composers now
residing in America. All manuscripts must be
sent in before January 1, 1885. The manuscripts
must bear a fictitious name, but an accompanying
sealed letter, bearing the same fictitious name, must
contain within the full name and address of the
author. No letters will be opened until a decision
has been reached awarding the prize, and then only
the letter of the successful competitor. The Com-
mittee of Award will reserve the right to reject all
manuscripts. All unsuccessful manuscripts will
be destroyed, the composers are therefore particu-
larly requested to retain duplicates.

The Committee of Award will consist of some
of the best known musicians in the country. The
names will be announced in due time.

THE STREAM.

By N. A. S.

Bubbling through the sandy earth,
Where the cattle stoop to drink,
Here the streamlet has its birth,
By the meadow's grassy brink,
Springing from its crystal source,
Hence it flows upon its course.

Through the fields the waters wind,
Creeping softly over rocks;
Here and there the banks are lined
With wild grasses, reeds, and docks.
Many a fragrant flower dips
Freshening moisture to its lips.

Flowing merrily along,
For its waters never stop,
It bubbles forth its wooing song
To the blushing clover tops.
Or it sings in harmony
With the cricket's minor key.

Soon its course of peace must end,
Soon shall cease its happy dream,
When its pure cool waters blend
With the broad and turbid stream;
Mingling with the river's roar,
Then its song is heard no more.

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rience is wanted in one of the Southwestern States
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office for further information.

INTERNATIONAL COPYRIGHT.

IMPORTANT NOTICE.

THE interest in this subject has been very great,
and the response made to the appeal of the com-
mittee having in charge the petitions to Congress
has been hearty and spontaneous. The signatures
of most of the leading musicians of the country
as well as the prominent publishers have already
been secured. The preparation of the petition for
presentation will involve a great deal of time and
labor, and in consequence thereof, the committee
would most strenuously urge upon all parties the
necessity of PROMPTNESS IN RETURNING THE PETI-
TIONS to the Secretary, Mr. A. A. Stanley, 14 Pallas
Street, Providence, R. I.

All persons who have neglected to secure signa-
tures are respectfully requested to attend to the
matter without delay.

Per order of
COMMITTEE.

CHATS WITH PUPILS.

REPOSE IN PIANO PLAYING.

THERE is in all art works and the performance
of them something which we call repose. It is
that which a composer strives his hardest to attain,
and is, furthermore, the true test of a genuine art
work. A work may have merit, but still lack re-
pose; the good may be disturbed by complications,
by unnecessary elements, and even injurious quali-
ties; when an art work has been shorn of all these
there stands forth a certain repose. It was that
which made Beethoven spend almost as much
time in correcting as in composing, and Haydn,
after the frenzy of composition had left him, to
carefully rewrite his works, making them conform
to the rigid rules of composition, and it is that
which an artist is working at when he still studies
a piece after everybody thinks it is perfected. No
well-poised art work ever springs perfect from the
heart. As ideas gush forth considerable rubbish is
thrown up, which must be cleared away before re-
pose is reached, therefore repose is that satisfaction
we feel in contemplating art works which fully ex-
press the idea we may possess of the purport and
meaning designed to be represented.

In piano playing three things go to make up re-
pose.—*Equality, uniformity, and velocity.* Let us,
in order to clearly bring forth how these three quali-
ties bear on repose in playing, resort to a compari-
son, and we will take the colossal mosaic picture
which stands in St. Peter's Cathedral at Rome of
the "Transfiguration," copied from a painting of
Raphael. In this art work the thousands and tens
of thousands little stones that make up the picture
are individually sized, smoothed, and set in place,
but done with such consummate skill that not the
faintest trace of inequality is discernible. The sepa-
rate stones then we well liken to equality in play-
ing which has to do with one or separate tones only.
The things in teaching that bear on equality of
individual tones are equal strength of fingers, quiet
hand, equal raising of fingers, accentuation. Equal-
ity is marred by the little finger turning up, by the
joint nearest the nail giving way, by slipping on
the keys, and any unnecessary movement whatever
of fingers, hand, or arm.

The next quality of repose is uniformity. In
the mosaic picture, above alluded to, is the uniting
of different little stones one with the other, which
is quiet distinct from the first, the perfection of the
separate pieces. In technic uniformity has to deal
not with one tone, but with two or more, and ef-
fects, rhythm, or the distance between tones. Le-
gato is the technical word used for blending one
tone to the other. The means of a correct blend-
ing of tones will be found in a correct finger action.
The passing of the thumb under and the fingers
over. Keeping within a comfortable tempo, the
correct value of notes is to be considered. Avoiding
a dancing motive of the wrist.

Velocity has to do with movement or rapidity
and is the last factor in repose we will mention.
In the mosaic picture of the Transfiguration we
will liken it to the prespective. A piece of time
is false prespective. The figures of the picture
are scattered and unsymmetrical, etc. The moun-
tain, the apostles, and the clouds, are shifted out
of place by false prespective. The tone pictures
are equally twisted out of proportion and shape
by poor movement or velocity of the tones.

The expression and meaning of the picture we
will not here consider, only the workmanship that
is required to bring out its meaning was the object
this chat. The soul and life of the mosaic and of
tone pictures are creations not of hands as repose,
but material is drawn from a source from which no
theory science, or system can ever reach.

We have added to our stock over 6000 pieces of
music and a complete stock of books. We are fully
prepared to supply music to teachers and schools.
Send for catalogue and terms.

QUICK TO LEARN, SLOW TO TEACH.

Music abounds with half-truths, and the above proposition is one of them. The relation between perceiving and imparting is by no means definite. They have only an indirect bearing one upon the other, but still enough to make it worthy of our earnest consideration. The possession of a gift can be exercised in two ways, namely, for the enjoyment of self only and for the benefit of others. If for the benefit of others, the means of obtaining that gift is of great importance. If for our enjoyment, the means by which we came into possession of the gift need not be considered. To more clearly understand this, take wealth. It can come suddenly, without the faintest effort on our part, or can be acquired by a slow process of thrift, economy, and industry. The one who simply possesses wealth, but knows not from whence or how it came, would be a poor subject, indeed, to guide others on the road to riches; but the one who toiled for every cent he possesses could throw out some very valuable hints to others, could advise caution, and guide the young aspirant on the road to worldly riches.

Intuition plays no little part in music. The touch of the spirit-hand often floods the soul of man with the celestial fire; then, again, only a gauzy veil is required to be removed and all the beauties are opened to the gaze, but most of us pass through a dark, gloomy night, and emerge through twilight into the sunlight of the artistic world. Now, just to the extent of the rapidity with which the absorption of ideas goes on will the means and the successive steps not be recognized or remembered. A quick perception does not analyze its cognitions. To will is to possess. There is even one stage farther than this, a Mozart could stow away a theme in his mind and then go down and shoot billiard-balls, afterwards return with a fully-developed composition, which needed only the mechanical process of writing down. Even ordinary brains have been known to solve mathematical problems during the night. Intuitive power asks and seeks no plan or system, a guide is only necessary to supply material for exercise.

How a thing is acquired by one with a quick perception no one knows. They catch knowledge on the fly. It comes to them without their having to struggle for it. Ask them how they do it and they will tell you they do not know. And yet they perform almost impossible difficulties with unconscious ease.

The desire for knowledge is not controlled by our intuitive perception. It is nursed in every human breast. Those possessed of slow mind have often an insatiable longing for knowledge, and what they are wanting in natural power is supplied very often by an indomitable energy, by a burning desire to rise above mediocrity, and every resource in their nature is called on to supply the lack of inborn talent. Just as the physical body will adjust itself to any naturally weak organ, the strong organs coming up and doing the work of the defective ones, so in the mental organization a weak faculty is assisted by the stronger ones. With those whose grasping power is defective you will find that their mode of operation is well defined. They will measure the strength of their enemy with a calculating eye. They will study every advantage and invent every conceivable means to come in possession of the coveted prize. The struggle is long and desperate at times. Through courage, perseverance, and hard work, with the most approved plan of procedure, a stage of attainment is reached that is as positive and satisfactory as that acquired *tout à coup*. The difference between these minds will be apparent when they set to work to impart their knowledge. The one has applied all the art of teaching to himself, while the other knows nothing but the enjoyment of the things which come cost little or no effort of his resources. The one appre-

ciates and has a remedy for every obstacle a pupil has to encounter, because, he has lived through them all himself; the other cannot understand why these things should be any trouble, and is unable to sympathize or prescribe a remedy. He knows something is not right, but cannot locate the evil. The usual resort is to sit down and play the passage and say, with Bach, "*So muss es klingen*." (So it must sound). A teacher of the latter kind will give a pupil Chopin's B \flat Minor Scherzo when a Clementi Sonata cannot be comprehended. He is continually judging others grasping power by his own, and few rarely get over this. A gifted young fellow-student once told us he was for years finding out that not every one possessed absolute pitch, and was able to tell in the din and roar of the conservatory pianos the key in which each was being played, which he could answer correctly with childlike sympathy. Another example, similar, was that of a celebrated organist, who was engaged to teach a class of beginners harmony. He began at the Diminished Seventh Chord, and was told, after the first lesson, that he must go back to the beginning of harmony. The next day he began with what he thought was the very commencement by explaining the Chord of the Sixth and the Chord of the Six-Fourth. After several lessons, the principal of the school displaced him for one less learned, but more competent to impart what he did know.

Archbishop Whatelyson says: "My father used to call himself a first-rate mathematical teacher, though only a second-rate mathematician, and he considered that he was the better able to teach mathematics from his slowness in learning it. Those who learn quickly are generally unable to appreciate the difficulties of ordinary learners, and, therefore, are less able to explain and remove them."

There are many exceptions to this rule, and these exceptions will be found with persons who sometime in their lives pursued a course for which they had no particular aptitude, or with those that are possessed of unusually well-balanced minds; and, moreover, it is well to remark, that teaching talent is not incompatible with quick perception; for teaching, itself requires a quick mind. Our remarks have been addressed to those who, with great natural endowments, have allowed all their energies, from youth up, to be absorbed in music and then suddenly be called upon to teach. Such persons are deserving of more charity and indulgence than they receive. They cannot somehow retain pupils. They have no organizing qualities. Poverty is ever their boon companion, and it seems the very gift they possess seems responsible for their poor success in life.—"Uneasy is the head that wears the crown," and the crown of intellectual gifts is not now without its accompanying dangers. Its lustre throws a dark shadow on the pathway of life; while it transports the spiritual being up into a godlike atmosphere it abhors the practical side of life, which often, we are sorry to record, make a wretch of the man, and turns a blessing into a curse.

WHO SHALL SELECT PIECES?

Pupils create more or less annoyance when a new piece is to be undertaken. To set about mastering a new composition should be considered about the same as undertaking to paint a new picture, or the preparation of a recitation, etc. There must be design and aim. The individuality, the taste, the attainment and ambition of a pupil should be considered, but the teacher is the one to judge of these. Most pupils are more or less spoilt in this particular; they are apt to fancy the wrong piece; they wish for something either trivial or far beyond their reach. A pupil's desire in the selection of pieces is a poor guide, and it is best not to consult it at any time. The chain of

development can be broken and a teacher's whole system scattered by yielding to the desires and caprices of the pupil in selecting only one piece. The rule in most conservatories in Europe is first Clementi, then Haydn, and afterwards Mozart, before taking up Beethoven and the more modern writers. Bach has a place in any part of the course. In salon music there cannot be such a close grading of authors, but it is not well to give Henselt or Chopin before Koelling, Spindler, Bendel, and Heller, etc., have been played. An occasional flying of a tangent with refractory pupils will bring them to their senses. But, as a rule, pupils should be confined to a graded course in pieces as in studies. A pupil can see his or her advancement depicted in the pieces the teacher selects for practice. With some pupils the pieces seem never to grow more difficult, while at times they become easier. Then they grow in executive skill, while the interpretation does not advance. If a teacher gives a pupil a serious classical work, difficult to interpret and play, that pupil is making advancement. The conscientious, earnest teacher will never swerve very far from the point of attainment which the pupil has reached. To allow a pupil to play what her fickle fancy craves is to engender in time a lack of confidence in and respect to a teacher. There are many ways to please pupils, as found in Dr. Schilling's able article, than by allowing them to dictate the medicine they should take to build up their music nature. It is who aspires only to drawing-room playing than far more difficult to select a piece for a young Miss for one who is being prepared for an artist. The former's repertoire must be limited to a dozen or so of well-chosen pieces, while the latter is expected to master all styles found in piano literature. It is a poor plan for a teacher to compromise the difficulty in selecting music for the former by yielding to her wishes.

THE ARTIST-CONCERTS.

THE result of our effort to have institutions of learning enjoy the highest artistic performances at a very small cost has turned out most satisfactorily. A large number of institutions West and South have arranged for concerts during this month. We will publish in our next issue a full account of the reception these artists have had, made up from the report given us from principals of schools and heads of musical departments.

In colleges, where music is systematically and earnestly taught, is the most fitting place for these genuine artistic performances, from the fact that the audience is made up of young, plastic minds, open to receive and retain artistic culture, that they are striving to accomplish what they hear and enjoy in these concerts, all of which is in a line of daily thoughts. These concerts are prepared especially for educational purposes, and, where it is desirable, will be interspersed with verbal descriptions of the compositions performed. Our aim is to institute these concerts permanently where music, in institutions, is a prominent feature. They in no way are to supersede or interfere with the concerts given by the regular teachers, but to strengthen any effort they may make in the same direction.

In January or February we will send Mr. Sherwood and Dr. Maas with a vocalist each. Mr. Sherwood going South, and Dr. Maas West. We desire and urge on all parties to make arrangements with us as early as possible, in order to map out the trip and give exact date of concert, thus giving all more time for preparation.

We can still supply copies of the unfinished Volume I, for twenty-five cents. These copies are, however, not bound, but will be sent post-free. The first six issues of Volume II, are entirely exhausted.

WHAT SHALL I BUY?

MUSICAL HOLIDAY PRESENTS.

THERE can be nothing more pleasing than a musical present. Almost everything found in a Catalogue of Music would answer the above question. We have selected, however, a number of articles that are particularly suitable for gifts.

These can be found at any regular music store. If you are in doubt where to send your orders, we supply any of the following articles on receipt of the marked price. The list of musical novelties and sketches found in another column will be well to consult, as they are bound in neat, and sometimes ornamental covers. We commend our readers to the following list, as containing the most suitable and valuable musical articles that can be found:

1. TENNYSON'S SONGS, WITH MUSIC.—Songs from the Published Writings of Alfred Tennyson. Set to Music by various Composers. Edited by W. G. Cousins. With Portrait and Original Illustrations by Winslow Homer, C. S. Reinhart, A. Fredericks, and Jessie Curtis. Royal 4to, Cloth, Gilt Edges, \$5.00.

2. PORTRAITS OF THE GREAT COMPOSERS.—Life-size, \$6.00 each; one-half size, \$4.00; Cabinet size, 50 cts., or \$4.00 a dozen.

3. THE REALMS OF TONES.—Three hundred portraits of the most celebrated European and American Musicians. Bound in cloth, by Dr. F. L. Ritter. \$3.75.

4. CELEBRATED MUSICIANS OF ALL NATIONS.—A collection of portraits with biographical notices. From the German of Hervey. \$3.75.

5. A METRONOME.—From \$6.00 to \$13.00 (by express).

6. MUSIC AND MORALS.—Haweis. \$1.75.

7. POLKO'S MUSICAL SKETCHES.—\$1.50.

8. A ROMANTIC BIOGRAPHY OF MOZART OR BEETHOVEN.—By Rau. \$1.50.

9. MENDELSSOHN'S SONGS WITHOUT WORDS.—From \$1.00 to \$4.00.

10. THE GREAT TONE POETS.—Crowest. \$1.50.

11. LETTERS ON MUSIC TO A LADY.—Ehlert. \$1.25.

12. ALCESTE.—A Musical Novel. \$1.00.

13. MUSIC ROLLS.—From \$1.00 to \$4.00.

14. MUSIC FOLIOS.—From \$1.00 to \$5.00.

15. BOUND VOLUMES OF VOCAL AND INSTRUMENTAL MUSIC.—From 75 cts. to \$6.00.

16. A YEAR'S SUBSCRIPTION TO THE ETUDE.—\$1.25.

17. THE BOUND VOLUME OF THE ETUDE.—\$2.50 and \$3.00 (postage 30 cts.).

18. A MUSICAL BOX.—A very desirable present. From \$2.00 to \$100.00.

Besides the above, there are many other acceptable holiday presents of a musical character. Beethoven's sonatas, Chopin's works, Mozart's works, and Schumann's works can be had in several volumes. His "Album for the Youth" makes a very neat present for a musical child. Mendelssohn's complete works in two volumes (Peter's edition) makes a grand present for any piano player. The binding is in red cloth, and presents a very handsome appearance. There is also an elegant French engraving, entitled "Haydn Crossing the English Channel," very large size,—50 by 40 inches. During this voyage a frightful storm arose, and the picture represents the composer, Haydn, in an inspired attitude, on the deck of a ship. The inspiration he received on this occasion he afterwards reproduced in the master works, "The Creation" and "The Seasons." There are very few of these engravings in the country. The cost is \$25.00. But as we have imported them direct, we can dispose of them for \$15.00 each, which is exactly the wholesale price in Europe. There are also numerous instruments and bound volumes of music which can be found in every catalogue. We have given our readers a few hints what to buy for their musical friends. It is our privilege and pleasant duty to

gladden the hearts of our friends by remembering them on the glad Christmas times. The outlay of money is not everything in giving, a simple card with "compliments of the season" on it might produce more sunshine in the receivers' heart than the gift of a concert grand piano. In your distribution of holiday presents, we have only one word of advice to give you,—do not forget your music teacher.

PUBLISHER'S NOTICES.

THE bound volumes of THE ETUDE are now ready. The volume will contain all the issues of the journal since its establishment, together with a sketch of the life of the editor, which was prepared by Mrs. J. C. M. Jordan for a different purpose, but will not unfittingly be inserted in these volumes. We will hereafter bind in one uniform binding, a neat and serviceable cloth binding, with leather tips. The price of these will be \$2.50, and thirty cents extra if sent by mail. The orders we have now on hand will be sent on receipt of the required amount. If a special binding is desirable, an additional charge will be made, according to the amount of extra work required. Those who desire to preserve their copies of THE ETUDE can have a cloth folio sent them for fifty cents (postage free), with the words "THE ETUDE" printed on the cover in large letters.

The "Course in Harmony," including all the back lessons, and closing with this year, are put up in pamphlet form, and are now for sale at ten cents each, or one dollar per dozen. This Course is especially well adapted for younger pupils; it presumes no knowledge of theory, excepting, perhaps, an acquaintance with notation. The science of Harmony is now studied and taught in some form in nearly all colleges, and private teachers have awakened to its importance in developing the inner musical nature of pupils. Mr. Howard is producing a course that will answer the arising demands for a comprehensive treatment of the science, suitable for American students. The trouble with most works on Harmony has been pedantry, obscurity, and non-adaptability for teaching purposes. We purpose pushing forward the work towards completion during the coming season. The instalments of each issue can be furnished regularly, and material enough will be found in each to keep the average student busy one month.

There is a slight misprint in Mr. Hahr's article on "Help to Scale Practice." The last example given should be in B Minor, the A and C being sharp. There is also a superfluous "2" and "3" marked over certain notes in the second and third measures of the right-hand exercise.

With this issue many subscriptions expire. The paper will not be continued unless a renewal is received. We are dependent almost entirely upon subscriptions for maintenance, and hence cannot afford to risk the chances of renewal. We earnestly hope that with the new year not one subscription will be dropped off. We print only a limited number, and it will be well to renew promptly, if you wish to procure a complete volume.

This is the last month for the competition of the prize song offered by this journal. Those who have MSS. will please send them in by the 15th of this month, by which time all competition must close. We will continue to offer prizes in the journal during the coming year. Our next one will be announced in January issue.

We desire that THE ETUDE be placed on the table of every reading-room to which students are admitted in colleges and music schools. We have for this special purpose an elegant portfolio manufactured, which will be sent gratis to all parties subscribing for the above purpose.

EXTRAORDINARY OFFER.

FOR THIS MONTH ONLY.

We will send THE ETUDE for one year and the following EIGHT VOLUMES for only \$2.00. The books will be sent *post free*.

The eight volumes are worth alone (bound in cloth) from \$10.00 to \$12.00. They are very suitable for holiday presents. This offer can be used by teachers as an inducement to procure subscribers from pupils. THE ETUDE is intended for pupils and students as much as teachers, and we have no means of reaching the former only through the latter. With this valuable premium we hope to add many more pupils to our readers. Remember we will offer these volumes only this month.

MY MUSICAL MEMOIRS.—For complete review see September issue, 1884, of THE ETUDE, H. R. Haweis.

SUCCESSFUL MEN OF TO-DAY.—By W. F. Crafts.

"This is an excellent book of the kind, and contains much that is valuable. It is very pleasant reading, for it abounds in good anecdotes, and contains many hints both original and practicable. It gives an excellent definition of success."—*The Critic, New York*.

"Clear, forcible, pungent,—nearly every page sparkles with a fresh illustration or a pertinent story."—*Lutheran Observer, Philadelphia*.

THE AMERICAN HUMORIST.—By H. R. Haweis. 12mo. 180 pp.

"This book is pleasant reading, with sparkle enough in it—as the writer is himself a wit—to cure one of the 'blues.'"—*Occident, San Francisco*.

SCIENCE IN SHORT CHAPTERS. By W. M. Williams.

"As an educator this book is worth a year's schooling." *Newark (N. J.) Daily Advertiser*.

"It is historic, scientific, and racy."—*Religious Telescope, Dayton, Ohio*.

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"Every poetry lover will find some favorite here."—*Earnest Worker, Cleveland*.

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Each book is well bound in a neat paper cover of two colors; the type clear and large; and the press-work is clear and on good laid paper.

CORRESPONDENCE.

Editor of The Etude:

DEAR SIR:—I was glad to see Mrs. Hunter's essay on "Formation of the Hand" reproduced in THE ETUDE, for I have been reading it among your subscribers who will value this essay for the same reason. By the way, that is one of my arguments in favor of your Journal, that the yearly numbers, bound, will make a musical scrap-book equal in value to one of the best in collecting, although it has been clipping the best of the musical articles from all our leading musical periodicals. The ETUDE contains more than valuable essays, and I find in teaching that I have quite as much use for my scrap-book as for the most useful books in my musical library. But I have wandered from my subject, and I wanted to say that my experience has been identical with Mrs. Hunter's. I have never had a pupil come to study with me who had had any previous instruction on the formation of the hand. When I show my pupils the correct position, they often say, "I have been told to hold my hand that way, and to raise and drop my fingers in that manner, but I have been given such difficulties in the start that it was practically impossible to give much attention to the position." It is evident, therefore, that it requires something more than telling. It needs a course of treatment and experience to form the hand, and still more to develop a correct technique after the hand is formed. I have never given a great deal of thought and study to this foundation work in music, and consequently have been very much interested in all that has been written about it. The most practical information I have found was from Mr. Sherwood's essay before the Music Teacher's National Association, in "How to Develop the Hand." Mrs. Hunter says that "Every hand has naturally three strong fingers—the thumb, the second, and third—and two weak ones—the fourth and fifth." According to prevailing methods, piano players constantly endeavor to lift the fourth finger high. It is difficult to hold the hand so as to keep the second and third fingers moderately low, at the same time having the weak finger knuckles higher. I advocate very strongly holding the hands in such a position as to give the fourth and fifth finger knuckles as high an altitude as practicable. The top of my hand, thus, has been made tight enough and quiet enough to retain a glass of water without its falling off (exemplifying). The elbow should be kept down during this exercise, as in all good playing. I can open my fingers so as not to move my hand from its position or square form; but my hand is in a different position from that of the majority of pianists when I have closed my fingers. I have had to turn my hand toward the farther (or little finger) side of the hand, thus exerting a preponderance unfavorable to the management of the weaker fingers. This better position of the hands is not generally understood. Some explanation of it is given by Mrs. Hunter in her essay, and also in "Chapin's Daily Exercises." Commence first with the attempt to keep the elbow down near the side stationary, and the little forward of the body. Then keep the hand square across the top. Work the wrist up and down, then alternately to both sides; then roll it so as to alternately raise and lower the opposite sides of the hand.

"It seems to beginners almost impossible to succeed in this at first; that is, to hold the elbow near the side, and the hand level, and thus to play. The prevalent bad habit is to tip the hands the wrong way, giving undue action to the stronger fingers and crowding the weak fingers down flat. The force wasted in attempting to lift the fourth finger accomplishes very little with the wrist stiff and the hand in this wrong position. The next step is to try and loosen the wrist, turning it sideward, moving it up and down, and getting it free from the elbow by holding it straight out, and then by other low, and vice versa. (Exemplifying.) To many players, already confirmed in diametrically opposite habits, this will seem well-nigh impossible. But it affords the means of giving the weaker part of the hand strength, for greatly better flexibility and ease, and it affords the possibilities of acquiring a legato touch and pure tone. Such attainments are especially valuable for rapid execution.

Suppose the hand poorly disciplined and the wrist stiff. In a composition containing full chords for both hands, and the important notes, such as the weaker fingers, are at the extremities, and would be given feebly, inefficiently, and without the requisite clearness, while the less important intermediate notes, falling to the stronger fingers, would unduly predominate. In other words, the subordinate tenor and bass parts would be less distinct, and the melody would be the leading parts, i.e., the soprano and bass, and effect the reverse of musical. (Mr. Sherwood here proceeded to exemplify most conclusively the different effects of the prevalent and the proper methods in connection with the Chopin Polonaise, Op. 40, No. 1.)

"Miss Fay also speaks in her 'Music Study' of Deppe's requiring her to hold the outside of the hand even higher than the inside. I have discovered, however, that the difference in the hands often makes it impossible to keep the two outside knuckles level, and I have said in a study which I fall down like a side-roof (as Mr. Sherwood graphically describes it), so that no turning out of the hand will ever bring them on a level with the others. I find this, however, that the finger can be put through a course of exercises that will bring the desired result, even in the most extreme cases. I have found that the finger can be made to feel the same comfort to me while I will sit. It seemed me and seemed to be an accompaniment to my thoughts. After listening

quote from an essay of Dr. Louis Maas, in which he describes Liszt's position of the hands while playing.

"Liszt's way of holding his hands is evidently based upon that which is most natural. When playing a scale, for instance, his hand will be perfectly straight on the key-board, with a slight incline from the wrist to the knuckles; these latter, however, neither pressed in nor out, but just as they would be naturally. His fingers are well bent in the front, making the front joints stand perpendicular, while the inclination from the wrist to the knuckles makes the thumb stand half perpendicular."

This bending of the thumb is rarely mentioned. We see plates of the hand where the fingers are curved, in the manner above described, but the thumb invariably is bent the wrong way. After this position has been secured, great care must be exercised that every muscle in the hand, wrist, and forearm be relaxed, and the practice of raising and dropping the first and second fingers in the manner of a very slow lift. Exercise each finger in this way, being careful not to strain the finger as you lift it, and as it moves, or swings on the knuckle joint, and that it isn't raised high enough to contract a muscle. In raising and dropping the two weak fingers in these very slow motions, it is often necessary to hold up the knuckle joint of the fifth finger by gently clasping the first and second fingers (German finger) around the wrist, and using the tip of the second finger to hold up the knuckle joint of the fifth even with the other knuckles. It will be necessary to have the fifth finger very much more erect than the others during this practice, which will keep the outside of the hand high (although each joint must be kept straight). In exercising these two weak fingers in the manner described, the fifth finger is soon its own support, and the knuckle remains on a level with the others, which does away with all the trouble of the hand falling over at the side. I have mentioned only the hand and finger movement, as the wrist was rarely understood. In all the essays I have read on this subject, the advice is usually given to turn the hand out, and of course to keep the elbow down, but I have found many hands where the weak finger knuckles fell in to such an extent that all of the training of loose, flexible wrists, arms, fingers, and hands would never bring those knuckles where they belong. But by putting the weak fingers, especially the fifth, through a course of discipline, such as I have described, you will never fail to have formed a perfect hand. To illustrate, a lady who had been studying in Germany for several years observed some of the results of this kind of training, and seemed very much interested to know how it was produced. She said that the falling down of the two weak fingers had been a standing criticism with her for years, and she thought there was some radical defect in her hand. Such, however, was not the case, and she was very much interested to know in two days' practice, in the manner described above, her weak finger knuckles were level with the others.

After this result has been secured, the same slow movements can be applied to the key-board (with each hand separately at first), and by keeping a severe watch upon yourself the perfect habit is soon formed, and as Mrs. Hunter says, "It is a great pleasure to see these results in a pupil when all the studies for development will develop."

You are building on a perfect foundation, and are thus (in one direction) making up the musician.

Yours respectfully,

JULIA E. NICHOLLS.

DES MOINES, IOWA.

HOW TO PRACTICE.

By MISS AMY FAY.

(Continued from last issue.)

A PETITION has lately been circulated in Berlin begging the police to regulate the hours of practice, and a regular war against pianists has been declared, because, it is said, that the numberless hours of scale practice and finger exercises indulged in by students is having a serious effect upon the health and physical welfare of the people there. In a Weimar practicing with the windows open is not allowed, and in a letter to Emil Liebling from his brother, Paul Liebling, who is now in Weimar, and whom I read a day or two since, he says it is a difficult matter for Liszt's pupils to get a quiet room in which to practice.

If people knew how to practice according to Deppe's method they would not meet with this difficulty, for instead of setting the nerves on edge it quiets them. I have sometimes been in the house with invalids and have practiced all day long, and they have enjoyed it, and as Mrs. Hunter says, "It is a great pleasure to see these results in a pupil when all the studies for development will develop."

When I was in Goshen, Ind., last summer I was practicing very hard for recitals in Mr. Straub's Normal. The lady of the house was ill upstairs, and I had serious compunctions, not the practicing had to be done. After it was well enough over, I went upstairs to see how the lady was getting on. I found her very comfortable to me while I will sit. It seemed me and seemed to be an accompaniment to my thoughts. After listening

awhile I fell asleep." The same thing happened to me some years ago in Grand Isle, Vt. I was passing the summer in a farm-house. An old lady who was a great sufferer had the room next that where my piano stood. Before my arrival the people in the house were afraid the old lady would not be able to endure my practicing, particularly as she had never before had a habit of listening to the piano. One morning one morning I started myself before the instrument so she came in and laid her trembling hand on my shoulder and said, "I can hardly wait till you begin to play, even your finger exercises are a pleasure to me. The moment I hear that little sound it seems to quiet my nerves all down, and I forget my aches and pains."

As to my own family it has often occurred that when I have practiced a great deal during the day they will say in the evening, quite with the air of proposing something new, "Oh, do sit down and play."

The reason they can bear it so well is because I practice a great deal with one hand alone slowly and without pedaling. This obviates the noise element. One must practice with a musical tone and without excess of emotion. Practicing should be an entirely different thing from performance, except, indeed, when one is practicing concert effects previous to playing in public. My rule is as follows for daily study: "Twenty minutes for finger exercises, five minutes for scales. Ten minutes for a scale. Half to three-quarters of an hour for Etudes, including ten octave studies. After that pieces *ad libitum*, which I play through three times slowly with each hand alone, and then repeatedly with both together."

There is one point I should like to discuss with the students present, and that is whether it is better to pick out the hard passages and study them by themselves, giving them particular attention and more time. This has been my method until quite lately, but I now begin to think perhaps it is better not to fix the mind on the hard places, but to play the piece right through with one hand from beginning to end until they are mastered.

I was once learning Wagner's Spinning Song, and I had a great deal of trouble with the run on the first page. I practiced it immensely much, but still never felt sure of it. At last I said to myself one day, I will not practice this any more. I will play the piece through no matter how it goes. To my surprise, after playing it right through a number of times, I got it. I saw then it was a mental difficulty. My mind had stood still every time and trembled before that little run. My imagination had exaggerated the difficulty of it, and I could not get over it.

There is another passage in Chopin's Ballade in F minor, and when it is so far from what goes before. Take for example the broken octave passage for the right hand in Chopin's A-flat Ballade, in my judgment one of the most difficult pieces written for the piano. Nine pianists out of ten are unequal to it. I should like to know for curiosity's sake how many of them have passed it. I have passed it. It was a mental difficulty. It requires at once immense strength and immense lightness and flexibility. I discovered after awhile that the passage by itself was not difficult, but as the culmination of the climax which precedes it for a page back, it is almost beyond human endurance. In a case like that it seems to be better to practice the whole piece straight through, so the mind should not become fixed too strongly upon the difficulty of certain passages, as is done by constant repetition. Don't think about it, but do it, somehow or other.

I suppose that every artist at a certain point in his career is brought to a sense of his own limitations. He has gone a certain distance, he plays beautifully, and now he would like to be something extraordinary, he would like to be equal to the first, if not the first in his own line. Then comes the period of real work. Paganini, who was probably the greatest apparition ever seen in the musical world, was a wonderful creature. He was then in the music world, he never played except at rehearsals and concerts. Between 1805 and 1812 he reached the acme of his power if not of fame. Haveas says of him: "He had for years been at work upon new effects and combinations, but at the very time when each new exploit was being greeted with frantic applause, he was being asked to give a study of the old masters. Something he seemed to be groping after—some clue he wished to find. In studying the ninth work of Locatelli, his brain was set suddenly to going in the peculiar direction of his own aspirations. Something he had been meditating on, and Paganini, with those conceptions of simultaneous notes and of the most difficult parts of the instrument, the hitherto unknown management of the screw, in which the violin was tuned all sorts of ways to reach effects never heard before or since; the harmonics flying out at all points, the arpeggios and pizzicatos, these which were in after years brought to such perfection, were before him in a study and practice. His method is to be noted. For ten or twelve hours he would try passages over and over again in different ways and with such absorption and intensity that at night fall he would sink into utter prostration through exhaustion. He would then have a long rest, and then a newness about him—nothing which any previous musician knew or had done must be unknown or undone by him; there was to be no hitting him between the joints of his armor; a loop-hole of imperfection anywhere. He occupied himself solely with his music, and his music was his composition. At the age of thirty the great violinist had exhausted all the resources of his instrument. From this time, incredible as it may appear, Paganini seldom, if ever, played, except at concerts

and rehearsals. If he ever practiced he always used a mte. Mr. Harris, who for twelve months acted as his secretary, and seldom left him, never saw him take his violin from its case. He used to say he had worked on it, and had earned his right to repose; yet without an effort he continued to overcome the superhuman difficulties he himself had created, with the same unerring facility, and even watched by the eager and envious eyes of critics and rivals. In vain! No false intention, no note out of tune, no failure was perceptible. His hand was a geometrical compass which divided the finger-board with mathematical precision.

"When Liszt heard Paganini," continues Harris, "it seemed to him the message for which he had been waiting. From him he doubtless received that passion for transcendental execution," that absolute perfection of technique, which enables him to create the modern piano-forte school, and win for Erard & Broadwood what Paganini won for Guarnieri & Stradivari.

As Paganini had done before him, Liszt now suddenly retired from the concert-room. He was no longer heard in public; he seemed disinclined, except in the presence of his intimates, to exhibit his wondrous talent; but he retired to perfect himself, to work out the new impulses he had received from Paganini. His transcription of Paganini's studies, the *arpeggio*, the *flouriture*, the prodigious attack and *elan* had taken audiences by storm, the meeting of extremes which abolished the spaces on the piano-forte key-board by making the hands ubiquitous—these and other developments were doubtless inspiring in the feet of Paganini.

Like Paganini and Liszt, Tausig, after his first successes in public, retired for three years, during which time he gave no concerts, but studied unceasingly. At the end of that period, feeling indignant at the opposition to Wagner in Germany, he came forward again and gave a grand concert, at which he played Wagner's compositions, and achieved a triumph.

Thalberg, who carried the *cantabile*, or singing touch, to such a point, studied this one thing alone for five years, as is proved by his great work, *l'Art du Chant* (the art of singing).

To Chopin belongs the credit of using dispersed chords in extension, which were formerly played in close harmony. When studying these chords in his youth, not being able to reach certain notes with his fourth and fifth fingers, he is said to have slept holding a cork between them, in order to widen his grasp. Intervals, which were considered impossible when he introduced them first into his compositions are now thought to be quite practicable. Chopin relates that when he first visited Czerny in Vienna, Czerny looked at him and said, "*Na, feizig stude!*" (Well, have you practiced faithfully?) a characteristic remark from the indefatigable Etude writer.

Our own Eddy, who has done such wonders on the organ, took my breath away by describing to me his manner of practice in Germany, where he thought nothing of ten hours per day.

I conclude, therefore, that in order to be one of these virtuosi, these tremendous luminaries, which fill a whole firmament, as it were, one must practice nearly every minute one is awake, and must have in addition a special talent for technique, combined with the best training from childhood up.

It is better for the majority of us not to consume our lives in the vain attempt to compass an impossible ambition. Let us practice four or five hours per day when we can get them; let us do our best to become fine musicians; let us teach our pupils not to practice with a stiff wrist; and, above all, let us leave it to the privileged few to set the world on fire.

"HAND PUSH."

FOR THE ETUDE.

If I were asked to name what I consider to be the worst technical fault of piano players in general, I should answer most emphatically, it is "hand push." Volumes have been written concerning the exquisite beauty of a pure legato, and many able musicians have explained it in a manner both lucid and comprehensive. Nearly every book of instruction written for the piano tenets with admonitions to the student to cultivate and use legato touch; and yet, I will honestly assert that not over one pupil out of every hundred, and, indeed (?) or otherwise, that I receive any adequate conception of the meaning of the *legato* as applied to piano-forte playing. Of course this per cent. of intelligences will be far greater in Chicago or Boston; yet we are quite as civilized as most places of our size, I think. Now, what is the great defect? Why do not more pupils play legato? The answer comes again, "hand push." What do you mean? I mean, your fingers are no more than so many sticks, and you do not play the piano at all; you drum it, nay, you push it from you, and the noble instrument shrieks, groans, growls, and grumbles in pain and resentment under your tortuous manipulations!

The hand of man was formed for climbing to the tops of trees, and not for gliding, skipping o'er the tops of ivy keys

The former touch is quite natural to the school boy, the latter is acquired by the man only, after years of careful training. In fact, in many cases, the hand must be entirely reconstructed. Some hands are soft and pliable; others, hard and bony; some have few joints, others can see their fingers into knots; but all hands have at least three common faults, if left to go at large upon the piano, viz., to drop at the wrist, to stretch out the fingers, and to roll over on the outer side.

As the result of attempting to play in this cramped and deformed position is "hand push," just as you may not quite appreciate the horrors of this, let me explain it further. The fingers are rigid (either straight or clawed), the wrist partakes of the nature and condition of the fingers, and from the clavicle to the *digitum finibus* the only flexible joint is the elbow. From this joint alone the chromatic and diatonic scale are played, the fingers, the hand, the arm, the torso proceed from the ball and socket joint at the shoulder. Not infrequently, in *fortissimo* effects, the spinal column is made to act like a bent spring on the combined movements of the pair of large joints to which I have just referred. Indeed I have seen an artist, in the oblivion of enthusiasm, do not, employ not only his hands, but even the *entire body* in rendering a heavy number of Chopin, the effect being to raise him completely off the stool at every accented beat.

With this natural endowment for piano playing a pupil begins taking lessons. "A cheap teacher to start with; after she has 'learned' we'll get a first-class one," is the soliloquy of the fond parent. A huge instructor (the refer to book) is placed before the poor, trembling child, who is dazzled to behold page after page of queer looking lines and dots and dashes. What in the world does it all mean? If she is a Kansas girl, she will imagine that they represent sections of wire fences covered with blackbirds. The tyro is now told that this one stands for A and that one is D, and in course of time light faintly dawns, and the child has learned, after a quarter's anxiety and wretchedness, to play "Peek-a-boo" to the great delight and entertainment of mamma's guests! But look at the poor little cramped hands and fingers. Really they look as if they were playing peek-a-boo with each other, dodging up and down, and around the blackboard keys. What is the matter? Alas, it is "hand push!" I think you have all said it and endured the sound of it as I have, and I only wish that its fearfulness, from an art standpoint, could be more universally appreciated, and that teachers everywhere would first form the hand to produce a musical effect and not rush so lightly after the effect without first establishing a means for its natural production.

How may you learn to avoid "hand push?" Have you no teacher who will explain it to you? Very well, then read W. S. B. Mathews on touch in "Mason's Technics." Read Win. H. Sherwood's excellent address on "Legato," delivered before the Teachers' Association held last year at Providence. Read the *Etude* for the year; and as you go on reading do as Mr. Sherwood expresses it, "Stop and listen and think," and apply what you read.

Furthermore, in conclusion, read the following: Having taken your seat properly at the piano, begin at your wrist. Swing the hand from the wrist loosely in the air several times, and around the blackboard keys. Relax the arm. Relax every muscle and tendon in the wrist, and relax the hand fifteen or twenty times; then, with the same movement, toss the hand on the key-board, alighting on the tip of the middle finger. Continue this until you are certain that you can move the hand with ease while the arm maintains its equilibrium, hanging at the side. Now, attention to the hand! Curve the fingers downward from the middle joints, the first joints of the fingers bending outward. In this position be particularly careful not to let the force of the blow bend the first joint inward. The only flexible joints are the knuckle joints, or those nearest the hand. Look now at these joints, and see if they are not all of them making "cats' backs" at you. Drop them until they are level with the upper surface of the hand.

In looking at your hand now, if you have it in the correct position, it will present a level area, and will look to you as if all the fingers had been amputated just front of the knuckle joints. Hold your hand thus, never for the present, allowing it to be drawn on a joint, or to be so that the nail of the finger becomes visible to you. This restriction of course does not apply to the thumb, which should hang suspended over the key-board horizontal to the key, turned neither inward, outward, upward, or downward, but straight forward.

In this position, resting firmly upon the middle finger, with the other fingers drawn up an inch above the keys and hanging suspended in the air, like so many hawk's waiting to pounce down upon their prey, raise the second finger up an inch higher than the others and let it fall on the key underneath. Be the movement slowly and watch carefully to see that in the operation you do not let the finger straighten the finger, but perform the stroke entirely by the aid of the tendon of the finger you employ. This tendon is the chord which terminates the muscle in the forearm, and is connected by the lever connecting the power (muscle) with the weight (finger). Watch it as you see it, straight across the knuckle. This will insure a perpendicular stroke, which is the thing required. Resting as before, raise also the fourth finger. The fifth finger requires a different treatment. Think what it is to be done.

I trust you are not discouraged and have gone to thumbing on that little waltz. Go put it in the bureau-drawer and get down to the business in hand. Try your little finger. See how it strikes over on the outer edge, bending inward. It is "climbing trees" now. Let me teach it to play piano. Rest quite heavily on the edge of the thumb and roll the hand inward, using that joint in the wrist which you use when turning a gimlet or cork-screw towards you. Don't stick the elbow out to secure this result. Hold the position of the hand; you have thus gained and raise the little (third) finger higher than you did the others, endeavoring to strike on the *inner corner* of the nail. Repeat this process until the little finger strikes squarely on the tip and the hand maintains a level position without any effort on your part. Now you may put an ink-bottle on the hand and begin playing. I would, however, insert the caution that in this position, resting on the tip of the thumb, the ink-bottle should be quite empty. You should now spend some little time in securing the proper action of the thumb, which is from the joint near the wrist, being sure that it raises and strikes independent of any motion of the hand or arm and extends over the key only to the root of the nail.

The above suggestions, if carefully acted upon, will form your hand and train your fingers to strike correctly, and prevent all "hand push." Then, if in playing you observe the rule,—"press and raise simultaneously,"—transmitting the pressure from key to key, thus blending your tones, you will learn to play legato. Right here you stand greatly in need of a thorough teacher to tell you if you are right and to keep you so. A word in reference to nomenclature. Let us, as teachers, not confound terms and thus confuse pupils. Say, *clinging touch* with *legato effect* or *elastic touch* with *staccato effect* and make the distinction plain by illustration.

Yours for more culture,

D. DE FORREST BRYANT.

PORT SCOTT, KANSAS.

ON THE IMPORTANCE OF "TRANSPOSING."

FOR THE ETUDE.

By E. VON ADELUNG.

"TRANSPOSING" is viewed by most teachers and the greater part of the public as something that is of practical value only to the composer and the accompanist. Yet the time will come when transposing is considered as an ingredient of efficient piano instruction by every intelligent teacher. In a previous article in this *Etude*, written by L. MYERS, headed "On First Sight Reading," I spoke of the usefulness of giving beginners notes to read written on common letter paper, using the blue lines without dividing them into five and five. In that way the pupil is compelled to determine the name of the key represented by the note, not from its position on such and such a line, but by comparing it with the preceding note and counting how many steps higher or lower it is. The same result can be obtained by teaching how to improvise. The operation is very simple. Let a piece composed in the key of G Major be chosen for the beginner. This is to be transposed and played at once in the key of C Major. C being a fourth higher than G, we find the key for the first note by striking the key a fourth above.

For illustration let us turn to No. 27 of L. MYERS' Studies in the September issue of THE ETUDE. In the Treble the first note being *b*, we count four up and strike therefore *e*, in the Bass we see *g* *b*, four keys up we find the respective keys *c* *e*; henceforth we proceed by the comparing method: the second note in the Treble stands on the line below the space in which the first note (*g*) is written. From line to next space or from space to next line is one step in the musical alphabet, therefore the next key; as the second note stands lower than the first, we must look for the next key on the left side (of the one we hold down), which is *b*. In that way we find the first key (Treble) in the second measure to be *f*. The key for the first note in the third measure is *e*, and the key for the first note in the fourth measure is *d*. (Treble) is found by the same principle of comparison. We hold down *f*, the note for it stands in a space; from space to space (next to it) or from line to line take every other key, viz., omit one; the next space up would be *a*, consequently the line next above that space must be *b*. Now to the Bass. We hold down *c*; the *e* is written in a space, the following note a space higher, *g*, *g* we strike *g*.

By the same principle we find the pieces which *he has not played before*; first the Treble by *pieces* then the Bass, then both together. As soon as a piece has been memorized it is no longer a fit subject for transposition. Separate graded exercises ought to precede the first pieces.

The value of such "Transposition Exercises" cannot be overestimated. A pupil who has learned to read notes by comparing each with the preceding cannot fail to get along swifter as fast as the one who only reads them by counting lines, and is bound to become a *prima vista* player.

PROGRESSIVE AND MELODIOUS STUDIES.

RECREATIONS.

BOOK 4.

HUNTING SONG.

Selected and Arranged by

LOUIS MEYER.

51.

The musical score is for a piece titled "Hunting Song" by Louis Meyer, selected and arranged by Louis Meyer. It is from "Progressive and Melodious Studies, Recreations, Book 4". The score is for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is one flat (B-flat). The time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, p, mf, cres.). Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

MARCH.

29

REVERIE.

Andantino.

p dolente.

dim. e poco riten.

f

cres.

p

HYMN.

Andante religioso.

dolce.

cres.

dim.

p

f

FORTY-EIGHT

PROGRESSIVE PIANO STUDIES.

(Foreign Fingering.)

Book 2.

A. LOESCHHORN, Op. 65.

Allegretto.

17.

*mf**mf**f**p**f**p**f**p**f**p**sf**sf*

7.

legato.

mf

fp

f *p* *f*

The musical score is for Exercise 1, Student's Edition, Foreign Fingering. It is in 6/8 time, key of D major, and tempo of Vivace (♩ = 103). The score consists of six systems of music, each with a treble and bass staff. The first system is marked '7.' and 'legato.' The second system is marked 'mf'. The third system is marked 'fp'. The fourth system has no dynamic marking. The fifth system has no dynamic marking. The sixth system has dynamic markings 'f', 'p', and 'f'. The score includes various musical notations such as notes, rests, slurs, and fingerings.



THIRTY PROGRESSIVE PIANO STUDIES.

Book 1.

(Foreign Fingering.)

S. HELLER, Op. 46.

Allegro assai. (♩ = 126.)

1.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The piece is in C major and 2/4 time, marked 'Allegro assai' with a tempo of 126 beats per minute. The score includes various fingerings, slurs, and dynamic markings. The first system starts with a treble staff containing eighth-note patterns and a bass staff with chords and single notes. The second system continues the eighth-note patterns in the treble and has a more active bass line. The third system features a treble staff with sixteenth-note runs and a bass staff with chords. The fourth system has a treble staff with sixteenth-note runs and a bass staff with chords. The fifth system features a treble staff with sixteenth-note runs and a bass staff with chords. The sixth system concludes the piece with a treble staff containing eighth-note patterns and a bass staff with chords and single notes.

HELPS IN SCALE-PRACTICE.

(FOR THE ETUDE.)

If students of the piano-forte who are striving to become virtuosos, and amateurs who are trying to go beyond mediocrity would only give abundant time to scale-practice every day, with the proper muscular functions, concentration of mind, and with special attention to correcting individual defects, and to acquiring generally a *reposeful, smooth, and even* execution of scales, up to the most rapid tempo, they might dispense with a great many less important exercises, and even spend less time on Etudes, at least such as are purely technical.

The above mentioned three characteristics of good scale-playing, namely, "reposeful," "smooth," and "even," are dependant on different conditions, although they can be attended to and acquired *separately* only to a certain degree,

For right hand alone.



For left hand alone.



and by some few preliminary steps. In the general practice they must be considered before the mind at the same time.

The first then, "reposeful" playing (it is placed first, because if acquired early it assists greatly in overcoming all other difficulties), depends on the control of the whole body while at the instrument, or in other words, "the influence of mind over matter." This cannot be gained by any special technical exercises, but by constant and earnest efforts to put the body and nerves under subjects to the will, *never* every time one sits down to play, and to maintain this control. It depends also on a relaxed state of the muscles employed, which means not *weakness*, but freedom from rigidity and stiffness, imparting a feeling of ease and endurance, but at the same time a consciousness of reserve power.

The other two qualities, "smooth" and "even," might be taken to signify the same thing, but we wish to express by these terms two different ideas, at least in a technical sense, namely, by "smooth" we mean the absence of jerks and gaps in the scale, and by "even" we mean equality of tones, and equality of time and rhythm.

The absence of jerks and gaps depends on a skillful passing of thumbs and fingers, and a quiet, "gliding" movement of the hand.

The "evenness" of tones depends on the equal development of the muscles controlling each separate finger and constant attention to "touch" and "tone-quality," and the "evenness" of time and rhythm depends on the present sense of decided rhythm in all scale-practice, whether the rhythmic accent be marked audibly or only felt mentally.

To facilitate the acquiring of a smooth passing of thumbs and fingers we recommend the following preliminary exercise (based on two of the most important conditions, viz., a, keeping the elbow *firm and quiet*, and b, giving to the wrist an *even, lateral* movement in the direction of the scale): place the thumb, firmly pressing, on some convenient key (one hand at a time, say on F, fifth line, for the right hand, and on G, fourth space, for the left), draw the elbow to and rest it against the side of the body, the arm in front, then move wrist and hand laterally, back and forth, to right and left of the thumb about the compass of one octave (without playing), taking care that the line of the knuckles during this lateral movement is *always parallel* with the line of the keyboard. The elbow and thumb should act as double "pivots" to the hand during this exercise, and must be kept firm in their places. After doing this sufficiently, release the thumb, but not the elbow, and play the scale of C one octave up and down, maintaining the same lateral movement of hand and wrist, quick but uninterrupted "gliding" as in the preliminary. The above exercise is equally applicable in starting beginners on scales as in correcting bad habits of hand and arm movements in more advanced pupils.

When the C scale goes smoothly in this manner take up the others in Chromatic succession—D and D-flat, E-flat, E, etc. (one octave for awhile, extending to two or more octaves, according to the progress in quiet, lateral wrist-movement). In running scales high up or low down the elbow

cannot of course be kept as close to the body, but it must, nevertheless, be kept as firm and quiet as when such is the case.

More advanced students will do well in departing occasionally from the established fingering of scales and using some of those given below, applying each mode of fingering *at first to all major and minor scales*; for right hand ascending and left hand descending (German fingering), 1, 2, 3, 1, 2, 3, 4, etc., 1, 2, 3, 1, 2, 3, etc., 1, 2, 3, 4, 1, 2, 3, 4, etc., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, etc., and others which can be formed from these.

The principal difficulty of equal finger development lies in the natural weakness of the fourth finger (German). The fifth finger is of so much less importance in scale-playing that it is not specially referred to in this article, and is besides easier to strengthen than the fourth. If the student will therefore give exclusive attention to this finger (fourth) for awhile, in certain exercises, this difficulty may be gradually overcome, and perhaps sooner than is expected; for instance:



Make the above ascent by raising the fourth finger as high as possible by itself, and bearing down firmly, not dropping, on the key, with a strong clinging pressure, without straightening the middle joint, and without disturbing the quiet position of hand and wrist. The action of the finger in question should be preceded and followed by a slight pause, using the pause preceding to draw up the fourth finger and to gain control of the scale, and the pause following to feel the clinging of the finger as to prevent the fifth for a subdued tone. (The above keys are selected among many others in order to give the fourth finger a variety of relative positions to the neighboring fingers, according to white or black keys.)

Other useful exercises for the same purpose may be formed by using special accents of the fourth finger in the scales, especially for such as find it difficult to hold the fourth finger down long enough whenever the thumb has to pass under it. While the weaker fingers must thus be strengthened, attention should also be given to control the often too heavy touch of the stronger ones, especially the thumb.

The practice of scales in all gradations of tone, from "pp." to "ff," as well as "crescendo" and "diminuendo," are among the best means for developing equality of tone; the constant use of a certain rhythm in scales, in groups of 3, 4, 6, etc., with regularly recurring accents (not *always* audibly marked, however), is also calculated to equalize the touch, while it is valuable and indispensable for cultivating a musical feeling for rhythm and evenness of time.

We close these remarks with a few suggestions in the way of summary, and for technical purposes in general:

Let the seat be rather low.

Keep upper arm and elbow firm and still; no smooth or even scales will keep pace with a "wriggling" elbow.

Try and relax the muscles as often as possible, especially keep the forearm free from rigidity; make frequent efforts to remove the sensations of muscular exertion from the forearm to the upper arm and shoulder, and you will gain in power, endurance, and tone quality.

Keep the line from fifth finger to elbow, including the wrist, as straight as possible, when the right hand plays from two-lined C upward, and the left hand from one-lined C downward.

Give your hands a feeling of being suspended over the keys, not letting their weight rest on the finger-tips; let the fifth-finger side of the hand be somewhat elevated and the thumb side lowered, keeping the knuckles down flat.

When the hands have to move up or down in scales or similar passages, do not "drag" the wrist along by jerks, but rather let it lead the way, and you will find your fingers much more ready to do their work without any scrambling and frantic reaching after keys.

Above all, cultivate a good touch and beautiful tone quality, even in the simplest exercise; in this manner your æsthetic nature will be developed along with mere technique, and you will learn better to appreciate the fact, often forgotten, that exercises of all kinds are only the means to an end, namely, *artistic expression of the true and the beautiful*.
FRED. C. HAHR.

Pupils' Department.

WHETHER it takes a long or a short time to learn a piece is of little moment; the piece should not be left for another until it is learned. One piece played with a true appreciation of the author's meaning, with every chord and the pianissimos with delicate tenderness, and every phrase artistically finished, is more acceptable to your audience, and will bring you a better reputation than ten pieces blundered through, with blurred runs, mummy chords, and slovenly *espressioni*. The pianist must remember that the public are only interested in the result of his labor; they care not whether the piece which delights them was learned in a week, or whether it cost him six months' hard labor. If his playing is perfect, they at once count him an artist; if imperfect, he is condemned; they cannot decide whether his errors are attributable to want of musical ability and appreciation, or to insufficient practice. Generally, in such cases, both are true; the fact that he will offer to the public an unfinished piece is proof that he is wanting in musical appreciation. The true musician shrinks from marring, by imperfect execution, the composition of a master.

When you have learned perfectly one tune, play that if asked. When you have learned the second, rate, one first, and so on, till you have, at least, twelve pieces in your repertoire. From that time you may, occasionally, drop one, always, however, retaining in your memory from twelve to twenty solos. This is easily done by setting apart a certain number of them to be played two days in a week, a certain other number two other days, and so on, making such a programme of practice that all will be played at least twice per week. By this system the pianist has always something to play.

Thalberg makes the remark, which cannot be too often repeated, that players generally perform too fast, and think they have accomplished anything by exhibiting a great finger agility. It is a great fault to play too fast. To conduct a simple figure of three or four parts in moderate time, and interpret it properly, exactly and evinces more talent, in point of style and correctness, than the execution of the most brilliant, most rapid, and most complicated piano solo. It is much more difficult than is supposed not to hurry and not to play too fast.

W. Malmaine, in a recent lecture, "Requisites for Learning the Piano," before his pupils of the Oxford (Ohio) Female College, concludes by summing up the requisites as being a thorough technical and elementary instruction, perseverance, and the power not to be content with easy pieces abounding in meaningless and showy passages, not to be discouraged if notwithstanding hard work the progress be slow, to study singing with a view of acquiring an expressive style of playing, and lastly, to study harmony.

"Labor omnia vincit." "Patience is genius," so said Buffon, the great French naturalist. The same thing has been said in other ways. "Perseverance is the mother of success." "There is no royal road to learning." "Everything is possible to a determined mind." all mean the same thing in the end,—that great things are accomplished by labor.

Too many are apt to attribute to an unusual genius the success attained by any person in any art or science, and make their lack of genius the excuse for their non-success; whereas, investigation will prove that those who have been eminently successful in any art or science have studied diligently and labored hard and patiently.

Carlyle says, "Genius is the faculty of taking pains." Every work of great merit, whether in literature, music, painting, or any other art, will be found to be the result of taking pains,—that is, of unceasing toil and study, with most careful attention to details. Many poems, which will forever stand such master pieces, that one word added or erased would mar the perfect finish of the whole, have been re-written over and over again. Audubon was upwards of thirty years collecting and classifying the materials for and writing his "History of Birds." A celebrated French writer, who has written many very sensible and able works, "Good morning" in fifty different ways. Mendelssohn has been known to write one hundred fugues, before he was allowed to compose in a free style, and parts of his oratorios were corrected and re-written many times before he would permit them to be published. All this showing that genius is not exempt from labor.

Some young persons having a natural aptitude for music think themselves geniuses; but alas! these geniuses do not always make diligence their companion, and without that rigid application to study and practice, which is so necessary to success, nothing can be accomplished. One word more.

One proof of genius is constant practice; no matter what may be accomplished, the student of genius is never satisfied, but is always aiming higher. As soon as one is satisfied with himself, that is the point at which he stops. The above has been written to discourage the faint-hearted. But to those that have the patience, even the least talented may accomplish a great deal. Let us many who are over-confident in their own abilities despise this slow plodding, but be willing to make haste slowly.

Learning music as a simple accomplishment,—that is, for dancing in the parlor, to accompany the voice at home in simple songs, and to play ordinary solos, is quite a different matter from studying it with reference to making either teaching or playing a profession. Hummel says, "Three hours' attentive and faithful practice each day will, in the space of three or four years, enable the student to obtain a fair degree of excellence." How amazed would he be to see those occupying the teacher's chair who had never taken one whole year of lessons from any competent teacher. It is a deplorable fact that there are hundreds of persons who attend no private classes, but holding positions of influence in schools, who actually do not know the proper fingering of the major and minor scales, and have no more comprehension of a symphony than of the music of the spheres.

Playing a piece straight through and through is not practicing it, that is simply reading it. When you take up a piece to learn, ask yourself the following questions: What is the name of it? By whom is it written? What *opus* of the author is it? What form of composition is it, whether air and variations, *tarentelle*, *sonata*, or *fantasie*? What scale is it in? Then play that scale to refresh your memory with the fingering. What time is it in? Then analyze as many measures as are necessary to prove to yourself that you can count it. Now play it slowly through, striking no note until you have found it, and not omitting to count a single measure. Then commence practicing by piece-meal.

In small portions,—stopping at the difficult passages till they are conquered. Much time is lost by playing the easier measures as many times as the harder ones. When you have practiced one or two hours upon the piece, lay it aside until later in the day or until the next day, and practice some study or old piece; the mind is rested by the change. Practice from one to three hours every day upon the piece, according to the number of hours you practice per day, and according to the difficulty of the piece. When you can play it easily and steadily through, commence to observe every mark of expression. This done, look to see what movement the piece is in, and, if it is metronomized, bring it up to the required rapidity. If it is not metronomized, and you have not yet sufficient knowledge of movements to trust your own judgment, consult your teacher or some other musician.

We set up the lifeless notes before our eyes. Not only have we to go through the mechanical labor of reading—we have to bring to bear all the power of our intellectual faculties, which must be concentrated on the music before us; we have to be quick to appreciate all the fine points, all the beauties of the work, to give it its proper interpretation, to carry a charm which to the inexperienced or hasty player remains a mystery. A refined performer will have all his sympathies and his capability aroused by a good piece, physically as well as mentally. The intellectual and technical features of the piece will awaken a corresponding movement in the intellect, and in the technical power of the performer, to give them life and expression. The *soul* of the piece lies in its leading thought; its *structure* or outward form is displayed in the time and the rhythmical expression; its *warm blood* is represented in the ready and fluent musical life that circulates through it; its *nerve* is seen in those particular expressive lights and shadows, those innumerable accents which are necessary to give the proper expression to harmony, melody, and rhythm. Thus we see that there is, in a good piece, a *real life* like that of the performer, and that it is absolutely necessary for an adequate interpretation of a piece of music that the performer should possess high and varied qualities.—KOEHLER.

BEAUTIFUL THOUGHTS ON MUSIC.

SELECTED FROM THE ETUDE FROM EHLENT.

BEETHOVEN.—During his entire life this power continued to grow broader and deeper like a great stream hastening to the sea, whose shores retreat more and more into the distance, until the sun finds room for all his beams on the broad mirror of the sea, on this stream the history of art now floats in her little bark, without rudder or compass, knowing not whither she is bound.

"Marriage of Figaro" will remain the ideal of an opera as long as sensuous, ennobled by elegance and the graceful charm of moderation, can find a public, but Gluck's "Iphigenia in Aulis" is still an increase of riches in a dramatic sense, work that the performer should possess high and varied qualities.—KOEHLER.

Art is an unexhausted land filled with vales and mountains, and Beethoven is its last highest peak.

SHUBKANT.—"Mignon." What form could be more attractive to him than that which lies between childhood and womanhood, and whose expression is that of desire and longing.

Gluck declared opera is a work of art in which the libretto does not merely play the part of a complaisant espalier, but rather that in which poet and musician stand on same level.

FREISCHUTZ.—German Type. Oberon.—Quantity of invention. Euranté.—Exceed both in ideality of thought.

Wagner is not an original musical mind, but he is decidedly original in a dramatic sense.

MENDELSSOHN'S WEDDING MARCH.—I can but admire it, and yet I have managed to free myself from the feeling that its contour is too realistic for the frame of this exquisitely poetical score.

Woe to the artist who sits down to his labor with the conviction that he is a master.

If Robert Schumann had been gifted with the facility of adequately and outwardly displaying his enormous natural powers he would have equalled Beethoven.

SONG WITHOUT WORDS.—Not one of those pale, elegant melodies made a deep impression on me. They were so magnificently smooth and poetic, so frostily courteous that they involuntarily drove me to Schumann's tropical heats!

CHOPIN.—His soul was strung with molten harp strings in which the light breath of wind played wondrous unknown melodies.

MEYERBEER.—Loves twilight.

BACH.—Contrapuntal plety ended with this great master.

ROSSINI.—Love Realism.

SCHUBERT.—Melancholy sunshine.

He could transform his great sorrow into little songs.

How many of Schubert's instrumental movements are only songs in disguise looking out of the serious mask with lovely childlike eyes; while Beethoven's songs on the contrary are generally only an enchanted orchestral thought.

A marriage between speech and tone is a misalliance; if they are to be equals, speech must be elevated to the rank of tone.

The Lied.—Lovely Schubert, romantic Franz, intellectual Schumann.

The smallest leaf that has issued from this (Schubert's) poet's chamber makes a deep and lively impression on me.

TESTIMONIALS.

We have not printed any of the encouraging letters received for over a year. The reception of THE ETUDE among the profession has been very satisfactory from its first issue, and to print the numerous comments favorable to our enterprise would occupy space that might otherwise be used with greater benefit to our readers. We may be indulged for presenting a few specimens received lately. We are convinced that teachers do not use THE ETUDE with their pupils to the extent that they should. Every teacher that has yet introduced it among his or her class has not only continued the original number, but has added new names. We have now nearly one hundred teachers that use it regularly as a part of the regular study. Our aim during the coming year will be to make it more and more suitable for teaching purposes. When a large number is subscribed for, and no premium taken, there will always be a deduction to teachers. We would earnestly enlist your interest at the beginning of the new volume. We ask only a trial. Begin with the more advanced and ambitious of your pupils as an experiment. The following letters are specimens we desire to teachers send in during the coming month:

FAIRBURY, ILL., Oct. 15th, 1884.

Theodore Presser, Philadelphia, Pa.:

SIR,—THE ETUDE I find increases the interest of study among my pupils that I would not do without it. The seven copies I received from you during the last twelve months encourages me to not only continue my subscription for that number, but will add six more for the coming year, and enclose money order for thirteen subscriptions, beginning with October issue.

Wishing you continued success in your worthy enterprise, I am

Yours respectfully,

MARY STILLWELL.

FOXBORO, MASS., Oct. 31st, 1884.

Theodore Presser:

Please set me down for six subscribers to THE ETUDE. I enclose money order for same. . . I think I shall find the harmony lessons adapted to much younger scholars than any other, and an every much pleased to be able to begin it early. Indeed, in every way THE ETUDE commends itself.

Yours, etc.,

ANNIE M. JOHNSON.

SAN JOSE, CAL., Oct. 4th, 1884.

Theodore Presser, Esq., Philadelphia, Pa.:

DEAR SIR,—I am very sorry I could not write sooner, but trust you will kindly excuse me. Enclosed you will find money order for twenty (\$20.00) dollars for sixteen new subscriptions for some of my pupils, and for another year for myself. I would be very grateful to you if you could begin with the September number with my pupils.

I enclose a list giving you the names of my subscribing pupils, whose addresses I will send you in my next letter.

With a thousand good wishes for the future of THE ETUDE, I remain,

Yours most respectfully,

MRS. A. DE BENDELBEREN.

No. 58 NORTH THIRD STREET,
Between Santa Clara and St. John Streets.

HOW TO WIN AND RETAIN A PUPIL.

By DR. GUSTAVE SCHILLING.

NOWHERE is it more difficult to understand the rule of resisting the pupil than in the method of instruction in matters of art, and nowhere is it more misunderstood than in these matters. Therefore it is only requisite to accustom the pupil to obey, we may simply direct to resist him, resist his unruliness, keep under his juvenile passion; but where it is required to teach him to obey with pleasure, to follow the lessons with love and interest there we must "Resist him without restraining the liberty of his movements, unless he is in danger of falling." This is too generally neglected by us music teachers, and is the chief cause why we so seldom produce that warm interest for our instruction in our pupils which is so essential to their proper progress. We usually require them to accept as good and right that which we consider as such. This is not instruction, but it is enforcing upon them our knowledge and abilities. Against such proceedings human nature is very apt to revolt, just as air struggles against empty spaces. Acting thus we produce just the contrary of what should be our purpose to obtain—we cause dislike—and the consequence of such a proceeding is, that the pupil resists us. The rule by which we resist the pupil must, therefore, not come from ourselves, but chiefly from the nature and individuality of the pupil. If we neglect this, we are sure to fail in our teaching.

As to the people and children, as well as adults, feel the right to be treated properly; and he who does not dispute this right, but imparts it fully, is the right teacher for the pupils, and will be found to be more loved by them. And love is the principal element of the interest which the pupil takes in instruction. This consideration for the inclination, character, and temperament of the pupil, must be applied even to the method of the instruction, to its means, the choice of its forms, and its subjects. Do not fear that the solidity of the instruction you desire to impart will suffer in consequence of it; for, when a pupil likes his lessons his practice is sure to be attended with advantage.

We must please the pupil, we must attend the child's pleasure. We do not one time a thousand we the purpose of instruction suffer in the least by such a course. If we touch a new branch of our instruction, we shall almost invariably find in the pupil no ready desire to follow it out unless he can immediately make out its practical use. Let us therefore clearly show its advantage before we introduce it, and let us use the rule to do so, and we shall not only make the introduction until the pupil can understand the necessity for it. Nobody is more practical and interested in this art than the real musical student; he inquires at once the practical use of an exercise; and the higher intellectual advantages come to be more appreciated, the more he understands the use of the practical. Even when we have to teach the future artist, it will not always do to point out to him the intellectual acquisitions. He draws his desire to learn in the beginning from quite different sources. The ambition for an honorable, brilliant, agreeable, and popular fame stimulates to the most ardent studies—high phrases about the benediction which art bestows upon them only make them vain. I repeat, then, to be not only solid, but also agreeable and interesting, must be the watchword and aim of the teacher, and this is not only necessary, but it is easy of accomplishment. A bad teacher, who cannot teach the right thing in a proper manner, and do it according to the inclination and nature of his pupil, is like a bad cook, who cannot make his dishes agreeable to all palates. Only when the teacher catches love in the pupil, and a desire to learn, does he lay a foundation upon which to build his edifice safely for all time. But supposing he succeeds in producing the desire to learn, and excites a warm interest for it in the pupil, the next question is—How can he be preserved? We have already said it is easier to preserve than to produce; but even that requires preserving carefulness, attention, and study. Music teachers especially, labor often at great disadvantages in this respect, because they work on an abstract idea of the matter, and afford no opportunity for the pupil to be followed by all as a standard. Perhaps the best course is to imitate the process of the gardener. He acquires nothing by force; but accomplishes his object step by step. At the

same time he carefully avoids the hurting of his plants, in order to have them always fresh and ready to his hand. If we follow his example with our pupils we shall always preserve in them that desire to learn which is so necessary to the accomplishment of our object, and their requirement. Let us try, then, to exercise their powers by not over-exciting their imaginations. Let us watch them from lesson to lesson, and investigate carefully what is the best way to subject the delicate plant to our will. But in the choice of means we must consider ourselves, our aim should be to bring out the latent ability of our pupils by such a course as shall appear to them agreeable and pleasant, and at the same time induce them to work. But with all this it is necessary to be firm to our purpose, and not to be too indulgent, lest we defeat the object and end of our teaching. Nothing excites the ambition of the pupil to learn more than a patient following of the steps he takes; especially when we encourage him by an occasional acknowledgment of his diligence and perseverance. If it happen that the pupil should be at any time not much disposed to take his lesson, it is incumbent on us to be so much the more careful in our treatment of him.

It may be asked are we *always* disposed to teach? We must appear so, if we are not so in reality. Youth has also its whims and caprices, and just as a night's frost in spring is apt to spoil all the labor and pains of the gardener, if he has not timely protected the plants against it, so with us a harsh word or an impatient behavior may spoil all our plans and desires. The teacher should not be afraid that one lesson may be lost because he does not immediately see its results. From one such apparently lost lesson days and weeks of labor may be gained, if wisely used. We do not mean to say that we should submit to humors and caprices in pupils, especially if they should be the result of a strong inclination for idleness; in such cases they should be put down at once, and effectually. It will happen, however, that uneasiness, and unwillingness on the part of the pupil may be occasioned by some bodily ailment, or intellectual exhaustion; in such cases we must endeavor to make our lessons in a more entertaining character, or to restrict our instructions to a verbal repetition of those things which have been already learned; or, what is better still, to enter into some conversation that shall interest the pupil, and draw off his mind from its present unsettled state, and gradually to show him the advantage of his present course of study, to summarize the contents of former lessons, and show the advancement he has already made, and their preparations for future exertions; but we must studiously avoid, at such a time, insisting upon enforcing anything new. We shall not lose time by this, but gain by such a course. For besides that such a repetition can be made very useful, it is most likely that the pupil may feel the delicacy and kindness of our treatment; and he will probably feel bound to exert himself more on a future and more suitable occasion. This is a law of nature, which if even a child follows by instinct, how much more should it be followed by the more reasoning adult.

Questions and Answers.

[Questions pertaining to the study of the *Piano-forte* will receive attention, and answers appear, usually, in the following month, if received before the fifteenth of the current month. The writer's name must accompany letter to insure an answer.]

QUEST.—Can you give me a few hints about chorus conducting?—W.

ANS.—Good chorus singing, in general terms, is where a number of voices, several on each part, sing a given composition in time, with correct phrasing, proper shading in dynamics and tempo, and with the spirit, which the composition and the occasion require.

If the voices are well trained, if the singers know how to sing, if they are good readers and faithful workers, the labor of the training is comparatively easy. If they are not thus educated, then the voices must be trained to harmonize, the music must be taught to them, the singers must be drilled to sing with correct expression, etc. Then, with much repetition of the pieces, it often happens that a chorus of uneducated persons actually sing good music in a musical manner. A good chorus of educated singers is a rarity; hence the conductor of a society usually must train the members in singing, as well as conduct them in performance. In the double sense then, of trainer of the chorus and conductor of the concert, must the leader's work be considered.

If a society can agree to be regular at rehearsals, not try to give too many public performances during a season, and will retain practically the same membership year after year, the best way obviously is to teach the chorus to sing at sight, to train their voices intelligently to sing, and to understand and appreciate good music. While this constitutes the bulk of the work, one or two really good concerts may be given with advantage during a season. If, however, the class has not the patience to endure all this drill, then the members must be content to learn the parts by rote, and by doing hard work in this and other particulars, sing their music of a sort of semi-intelligent and satisfactory manner.

The conductor in such a case at a public performance can do but little that the singers have not been trained to do, and the interpretation of the music is apt to be a mechanical and spiritless operation.

Such performances may give a society a good reputation, and some profit and pleasure, but are not very profitable, and it is quite unlike the American way of doing things.

How to organize a chorus of inexperienced singers and educate them into competent and well-trained performers, and how to conduct a society of singers already competent, musically to do good work would not only carry us too far, but out of the line of our work and aim.

QUEST.—Can any one who understands the piano learn to play the organ without having one at home to practice on?—E. G.

ANS.—No. Registration and pedal-practice can only be acquired at the organ itself. The organ touch is quite different from the piano's, and the whole management of the tonemass of the organ requires special training. The only thing of any assistance in acquiring a knowledge of the organ playing is a pedal attachment to the piano.

QUEST.—I have acquired a bad habit of drawing my fourth and fifth fingers under my hand in playing. Can you recommend some exercise by the practice of which I may overcome this?—M. T.

ANS.—Your finger joints have evidently not had sufficient practice. This weakness is met with in young ladies, pupils who possess soft, undeveloped hands, with tapering fingers. It is an encouraging fault as it indicates a good piano hand. It is also one of the easiest faults to overcome. A few weeks of careful attention to the following advice will remove it forever. Use the five-finger exercises in which the first, second, and third fingers are held down while the fourth and fifth only are exercised. The best set of exercises for this purpose is found in Kullak's "The Art of Touch," but this particular five-finger exercise is published separately by Otto Bendix of the New England Conservatory of Music, Boston, for the benefit of his pupils. Tausig's "Daily Practice" has also an admirable exercise, the study of which would answer. We refer to No. 22 in which the chromatic tones are used freely. You should at first play very softly with the corners of the finger joints. The process is not unlike the training of a child to walk. Let the fingers that are held down act as a support; by this practice the finger joints will knit and be able to stand the stroke given. Use first one hand, and keep your eyes on the fingers, play very slowly, and, as remarked, softly.

QUEST.—Will you give me the metronome marks for Kullak's Octave Studies.—C. K.

- ANS.—No. 1. $\text{♩} = 100$.
 No. 2. $\text{♩} = 72$.
 No. 3. $\text{♩} = 92$.
 No. 4. $\text{♩} = 120$.
 No. 5. $\text{♩} = 200$.
 No. 6. $\text{♩} = 80$.
 No. 7. Allegro $\text{♩} = 152$; Molto Allegro $\text{♩} = 160$
 $\text{♩} = 92$; Più mosso $\text{♩} = 104$.

QUEST.—Will you through THE ETUDE, give me some information regarding the Chautauqua Musical Reading Club?

ANS.—The Club has for some time had no active head. E. E. Ayers of Richmond, Va., the Secretary and prime mover of the scheme has suffered from protracted ill-health so as to be unable to attend to the duties of his office, and was finally compelled to drop the work entirely. The Chautauqua management has thought it best to rearrange the entire scheme so as to involve less official work. The new course, which we understand is less severe than the original, has been carefully prepared, and will soon be issued in the form of a hand-book, which can be had by enclosing a two-cent stamp for postage on application to the present director, W. F. Sherwin, Franklin Square, Boston. We will also have them for distribution at this office.

List was so inspired by the Bayreuth Festival that he has been writing with unusual diligence ever since. He is reported to be in the best of health and spirits.

TEACHERS should impress upon their pupils the importance of a broad and liberal culture in music and musical literature outside of their special field of study. Specialization is all the better fitted for its work by keeping abreast of the times in general musical information.—Musical Visitor.

The Wisdom of Wang.

—What we do well, we like to do.

Thalberg said: "Knead the keys with velvety, boneless fingers."

Harmony is a beautiful problem, of which melody is the solution.—GRETRY.

Music is a higher revelation than science or philosophy.

If in thine art thy striving be but true,
 Thy life shall surely be made cheerful too.

Serve pre-eminently a true and glorious genius and you will wonder to yourself to what an exalted height it will lead you.—JEAN PAUL.

Music is neither the common pursuit nor the common amusement of low minds and low conditions, and the higher we rise in art the higher most assuredly we will rise in society.

A simple melody, with popular words, will transport a whole audience, while the most learned performance of a symphony or oratorio will have no effect on them whatever.

Oh, music, thou bringest the receding waves of eternity nearer to the weary soul of man, as he stands upon the shore and longs to cross over! Art thou the evening of this life, and the morning of the next?—JEAN PAUL RICHTER.

"The path to true greatness is hedged in by so many apparently unconquerable difficulties, that an indomitable perseverance is absolutely necessary to continue therein; but true genius gathers strength from impediments, and with irresistible power overcomes all obstacles to success."

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past as I now judge the great musicians of former times. At your age I used to say 'I, at twenty-five I said, 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

—A very successful way to cure one's self of a fault, is to practice the opposite fault for awhile; for instance, the one who hurries his time must lag it, the one who holds his wrists too high must practice awhile with them too low, the one who has a tendency to play soft must practice too loud, etc.

The meaning of song goes deep. Who is there that in logical words can express the effect that music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze into that.—CARLYLE.

—Music," says Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry." It has often regulated the movement of the lascivious dances, but such airs, heard for the first time, without the song or dance, could convey no impure idea to an innocent imagination; so that Montesquieu's assertion is still in force that "Music is the only one of all arts which cannot corrupt the mind."

"To comprehend art, not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should, and what they can do; to rule public opinion by the noble ascendancy of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the Good,—that is the task which the artist has to set before him."—FRANK LIST.

The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

[Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.]

DR. MARX, in his work on "General Musical Instruction," has the following to say of method of teaching: "We can, therefore, declare as a condition of good piano-forte teaching that the works of those five eminent men—S. Bach, Handel, J. Haydn, Mozart, and Beethoven—shall be considered as the distinguished and governing lessons in the instruction. Whatever finger exercises, hand lessons, or secondary work a teacher may find necessary for his pupil must be led to his decision as it cannot be estimated. But the teacher who does not conduct his pupil into the study of the five great masters, as soon as it can be done with any precision, and the time of the lesson permits it, and does not make them the chief object and goal of the instruction, such a teacher, we say it without any hesitation, is not able to give a true artistic education; however clever and careful he may be in other parts of his duty. Teachers who keep their pupils to fashionable dances, to arrangements from favorite operas, and such trifles, are altogether unworthy of those who seek for genuine education in art. Therefore, no teacher ought to be chosen without the precious knowledge of his method of study."

Dr. Temple, in his "University Extension," speaks as follows of self-teaching: "The arguments might be adduced to show that the principle, that the main business of the teacher is to get the pupil to teach himself, lies at the basis of the entire art of instruction. The teacher who, by whatever means, secures this object, is an efficient artist; he who fails in this point fails altogether. 'All the best education of a teacher's mind is obtained by the child's own exertions, and the master's success may be measured by the degree in which he can bring his scholars to make such exertions absolutely without aid.'"

HANS VON BUELOW AS A TEACHER.—Dr. von Bülow holds the position of teacher of the highest grade of piano pupils at the Raff Conservatory in Frankfurt-on-the-Main, and during the month of June the great pianist spent three hours daily in the performance of his duties and delivered a brief address at the close of the term to the teachers and pupils of the institution. As in everything else, the doctor was extremely punctual, appearing at eight o'clock in the morning, to the minute, and closing his labors just as promptly at eleven. On Mondays and Thursdays the compositions of Beethoven were predilected; on Tuesdays and Fridays, Bach; and on Wednesdays, Brahms and Raff—all other compositions were excluded at this term. By this means the great pianist and teacher sought to make his pupils more intimately acquainted with the piano works of the masters named, and to secure a uniform technical execution. The individual numbers, preludes, fugues, and movements of sonatas were performed alternately by the best and most advanced of the pupils, to whom the doctor, with frequent interruptions, explained and elucidated, in his own peculiar and interesting manner, the construction of each movement. As might be expected, the contents of the compositions under study received careful and thorough attention, in which the peculiar style of each master was not overlooked. Von Bülow undoubtedly is one of the best of all piano teachers, not excepting Franz Liszt, who is somewhat too old for active teaching.

Music as a profession is a pleasant, but by no means an easy one; but love lightens labor, and while we are willing to admit that to drill little ten-year-olds on the five-finger exercises, scale passages, and wrist-accent is not conducive to one's esthetic taste, it is upon a paper of no small knowledge, to train those little fingers until they are light, elastic, strong; to teach the little minds just budding into the power of thought; to cultivate a taste for the truly beautiful and refined in the world of melody—this is the care of the music teacher, and who will deny that among the world's educators, the music teacher occupies a front rank?

As swinging Indian clubs in a listless, aimless manner will never strengthen and develop the body, so finger gymnastics cannot be beneficial unless properly practiced.

From a number of experiments recently made, it appears that some of the high notes of the violin will explode louder if stronger when it is spread on a paper held at the strings of the same way the sound waves started by an explosion

of a few grains of nitro-glycerine will fire an equal quantity of iodide of nitrogen, if placed within a few feet of it.

There seems to be some unfortunate pianists and piano teachers in whom vanity and conceit take the place of earnestness and thoughtfulness, and who cannot get themselves disabused of the notion that they are virtuosos even by the most humiliating experience, which only excite their envy and jealousy of more favored artists and more generous critics than themselves. But the real teacher has the artist spirit. He recognizes the fact that the art he is called to serve embodies some of the noblest conceptions of the human mind, works to the study of which he may worthily devote his best powers; and he believes with all his heart that whenever he can succeed in bringing his pupils into such relations to the master-pieces of musical composition that they really appreciate them, in form and spirit, are inspired with love and enthusiasm for them, and have learned from their own experience to place the same elevated estimate upon them which he himself does, he will have done a noble and a sacred work, one which he would not exchange for any other whatsoever.—J. C. F.

GOING ABROAD TO STUDY MUSIC.—There is a spicy little argument going on in the journals regarding the advantages to be derived from studying music in Germany. The controversy is scarcely worth the words bestowed upon it. As good a musical education can be obtained in this country as anywhere else. Of the 100,000 students who are abroad to study, nine-tenths of them return as undistinguished as they depart. The other tenth may be safely considered those who have a genuine call to music, and these would do quite as well at home as they do abroad. Every year vast numbers of musical students go to Germany to learn the piano; but all who have returned within the last ten years with any special claim to earnest critical consideration, may be enumerated on the fingers of one hand. Students with a true gift for music will, if they have time, the means and inclination, become skillful musicians at home. If there were anything in the air of a foreign land that supplied talent where it is lacking, Germany would make more artists than she does of American students that flock thither every year. It is fully true that this cant of going abroad to study music were silenced.—*Saturday Evening Gazette, Boston.*

EXAMINATION QUESTIONS.

HARMONY.

101. Which is the best note to leave out in writing for less than four parts, and why?
102. Do the same notes continue to be the best to double or leave out in inversions, as are triads inverted?
103. What do you mean by resolving a discord?
104. What is preparation?
105. What is meant by a dash (—) in figuring; thus, 6—8—?
106. Give a general rule for the progression of suspension.
107. How many kinds of cadences are there? Give example.
108. Which is the best note to double in a Chord of the 7th?
109. Which is the next best to double?
110. When a Chord of the 7th is uninverted, why is it better to leave out the 5th and double the root, than to bring in all the four notes of the chord?
111. In a Chord of the 7th, what is the usual progression of each note?
112. Is there any exception? If so, what license is the 7th allowed, and under what circumstances?
113. What exception is there in the case of the 3rd, and under what circumstances?
114. Find from any author an example of a Chord of the Dominant 7th, in which the resolution is irregular. What appears to you to have been the author's reason for departing from the rule?
115. What is meant by the Chord of the Dominant 9th?
116. How is it figured fully?
117. How can the figuring be contracted?
118. What note is the best to leave out in the Chord of the 9th?
119. What is meant by the Chord of the Diminished 9th?
120. What is meant by modulation?
121. What is transposition?
122. Which are the most natural modulations?
123. How is modulation most simply effected?
124. Modulate from C into F.
125. Modulate from C into A Minor.
126. Modulate from D into B Minor.
127. Modulate from B♭ into F.
128. Modulate from A♭ into C♭.
129. Modulate from A♭ into C Minor.
130. Modulate from A♭ into B♭ Minor.
131. Give an example of syncopation and of suspension, and state the difference between them.

The next issue will contain questions composed of notes entirely.

NEWS OF THE MONTH.

MR. Wm. BOHRNER has introduced a mechanical transposing apparatus, in the form of a movable key-board which can be placed over the keys of the piano-forte, and thus enable the player to transpose within the range of an octave. It will be found invaluable to professional accompanists and others requiring such aid.

The earliest known occasion of the name "piano-forte" being heard of was in a playbill dated May 16, 1767, of which a copy is preserved in the office of Messrs. Broadwood, the piano manufacturers of Great Pulteney Street, London. It is a curious historical broad-sheet. The piece announced is "The Beggar's Opera," with Mr. Beard as *Captain Macheath*, Mrs. Stephen as *Anna*, Peachum and Mr. Shuttler as *Peachum*. Part of the attraction is thus given, "Miss Buckler will sing a song from 'Judith,' accompanied by Dr. Dibdin upon a new instrument called 'piano-forte.'"

The piano epidemic is increasing at an alarming rate in Europe. At the recent examination for admission to the primary department of the Vienna Conservatory, as many as two hundred young ladies were refused admission.

A young pianist, twelve years old, named Galeotti, a pupil of Marmontel, is creating a great sensation at the Paris Conservatory. He is said "to be already the peer of any pianist of our age."

William MacDonald, of the University of Kansas, has sent the following circular to every school superintendent in his State:

"The University of Kansas, recognizing its relation to all branches of educational work throughout the State, is desirous of obtaining accurate information concerning the past history and present condition of Musical Instruction in the Public Schools. Its Department of Music, thoroughly reorganized, and made an organic part of the University, desires to use all its influence in bringing a sound knowledge of music within reach of the people, as well as in training up artists and teachers. To this end your hearty co-operation is most earnestly solicited. Will you kindly write full answers to the following questions, and return this circular to the address indicated?"

The questions are just the ones that the Commissioner of Education (Mr. Eaton), at Washington, should send to all the States. We have on several occasions urged the authorities at Washington to make a report of the conservatories, music schools, normal schools, etc., but no plan has as yet been devised. Mr. MacDonald's effort, we trust, will encourage others to do likewise and arouse the "powers that be at Washington" to a full sense of their duty.

HUMORISTICS.

"But, said the serenaded man, 'I must go out and make a speech. Something must be done to stop the playing of that band.'"

Girl.—"Do you play the piano by note?"

Dude.—"Oh, no; I play by ear."

Girl.—"I don't see how you reach the upper keys."—*Ex-change.*

He.—Don't you think that Bach wrote more compositions than anybody else?

She.—Oh, no! I think that *Fine* must beat him all to pieces, I find his name at the end of almost every piece I play.

It.—"Why don't they play some new music nowadays?" said a gentleman at a concert. "I'm tired of this old stuff," "Le Postillon de Loupenné."

"Why, that is not old."

"Yes it is, nearly 6000 years old; it was written by Adam!"

A man entered a store the other day and began to warble "Sweet Violets." "What the dickens are you making that racket here for?" cried the proprietor, picking up a customer and advancing threateningly towards the singer. "Why I see in your window some goods labelled 'Going for a Song,' and 'Sweet Violets' is the only song I know." He was permitted to depart uninjured.—*Norristown Herald.*

When the Polish violinist, Wieniawski, was playing before the Czar Alexander II., in the private apartments of His Majesty, a Newfoundlander dog came in, picked up a cucumber, and stood there inspecting the violin. The Czar, who was quietly enjoying the artist's embarrassment, finally said: "Does the dog interfere with you?" The frightened violinist answered: "No, your Majesty: I am afraid I interfere with the dog."

The effect of music on the senses was oddly and wonderfully manifested during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits, which were to be finished in a very short space of time. Among his workmen there was a fellow who was always singing "Rule Britannia," and the rest of the Journeyman Johnnies. The tailor made him sing, and the workmen found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and placing him near the workshop, made him play constantly the lively tune of "Nancy Dawson." The design had the desired effect: the fiddler's melody checked the slow time of the music, and the clothes were sent more within the prescribed period.